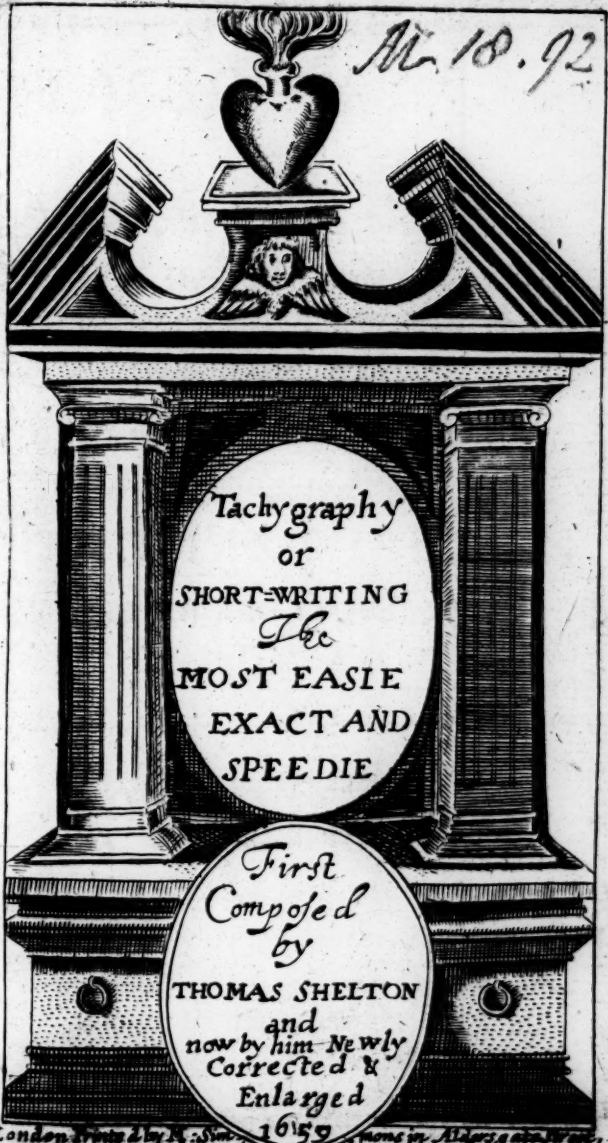
Al. 18. 92



Tachygraphy or SHORT-WRITING The MOST EASIE EXACT AND SPEEDIE

First Composed by THOMAS SHELTON and now by him Newly Corrected & Enlarged

1659

London Printed by M. Simmons in Aldersgate Street, next doore to the golden Lion.

TACHY-GRAPHY.

THE

Most Exact and Compendious Method of Short and Swift Writing that hath ever yet been published by any.

Composed by

THOMAS SHELTON

Author and Professour of the said ART.

Approved

By both the Universities.

LONDON;

Printed by *M. Simmons*, dwelling next doore to the Golden Lyon in Aldersgate streete, 1660.

Vg.

GEORGIUS D.G. MAG. BRIT. FR. ET HIB. REX F.D.
MUNIFICENTIA
REGIA. 1715
J. Pine
sculp.

59 - 1108,9

TO
THE WORSHIPFUL
his very Worthy Friend,
RICHARD KNIGHTLEY
ESQUIRE.

Worthy Sir,

MY purpoſe was that (without any addition or alteration) this ſmall Treatiſe ſhould have paſſed, as I had formerly compoſed it: but finding ſomewhat that I judged uſeful, to the eaſier attaining of the Art, which before was omitted, at the requeſt of diverſe of good judgment, I was perſwaded rather to adventure the breach of that promiſe, than to conceale that which might be uſefull to many.

The manifold ingagements I ſtand in to your Worſhip, require a better retribution: but your favourable aſpect to one as little deſerving, hath emboldned me to crave of your Worſhip to countenance this, and the rather becauſe

your experience in the Art, hath already encouraged many to the ſtudy of it.

I dare not ſo much injure your Worſhips vertuous inclination, as to feare the acceptance of this poore expreſſion of my thankfullneſſe, ſeeing it is not unknowne to your Worſhip, nor to many thouſands beſide, that it hath been inſtrumentall for the good of the Church, and the perpetuating the memories (*as the ſmell of Lebanon*) of many worthy men, who, though they now reſt from their labours and their works have followed them; yet by this means the fruit of their labours is continued with us. I deſire your worſhip to pardon my boldneſſe; and to pray for the increaſe of all bleſſings on your Worſhip, ſhall be the imployment of

Your Worſhips

to be commanded

THOMAS SHELTON.

To

To the Reader.

I *Am prevented for ſpeaking much of the utility of this Art, by the experience of many hundreds that have already learned it, that by this meanes are able (like that heavenly Scribe, Mat. 13. 52.)* To bring forth of their Treaſuries, things both new and old: *As alſo by the benefit that many thouſands enjoy by the workes of many worthy Divines, which had periſhed with the breath that uttered them, had not God, as out of* Zebulun, *Judg. 5. 14. inſtructed ſome to* handle the Pen of the writer; *who may ſay of them as* Baruch *of* Jeremiahs *roll, Jer. 36. 18.* He pronounced all theſe words to me; and I wrote them with inke in the book: *Beſides the priviledg that divers injoy in foraine parts, by uſing Bibles and other books in this writing, without danger of bloody Inquiſitours.*

Theſe and the like conſiderations move me to ſay the leſſe: only let the intelligent Reader judge how uſefull ſuch a skill may be, by the learning whereof ſo much time and labour is ſaved; whereby as much may be written in one page as otherwiſe in ſix, and as much in the margent as the Page: a skill whereby thoſe that have weak memories, may both eaſily preſerve their own conceits, that elſe would ſoon vaniſh and be furniſhed with notions from others. For the plaineneſſe of the rules, the eaſineſſe in learning, the ſpeed in writing, the facility in reading, let the diſcreet reader peruſe, practiſe and judge.

THO: SHELTON.

To

To the Authour his Friend, upon his Art of *SHORT-WRITING.*

FOrtunate Art, *by which the hand ſo ſpeeds,*
That words are now of ſlower birth than deeds!
Diſſembling age, that faith ſo often breakes,
Learne hence to do more than the proudeſt ſpeakes,
Speak not the Authors praiſe; his Art *commands*
Our tongues ſhould be more cripled than our hands:
Nor can we ſcape (this ſpight his ſpeed affords)
From being over-taken in our words.
What ſhall become of their Divinity,
Which ſcatter'd through two houres Tautologie,
Gather'd by theſe quick Characters, muſt hence
T' indure the doom of ſuch as can ſpeake ſenſe?
But that thine Art's *a friend to repetition,*
Their hourly breath; they'd damne the next edition.
Print then that praiſe, which volumes cannot hold
But in thine own compendious figures told;
Figures, which makes us duller handed thinke
Words from the ſpeakers mouth diſſolve to inke,
And fall upon thy papers, or thy quill,
Made of ſome nimble tongue, gave thee this skill.
Still may that full-fledg'd pen with moiſture ſpring,
Snatcht from the Eagles, not the Gooſes wing.

E.R. *Mag. Art.* Magd. *Coll.*

TO HIS INGENIOUS FRIEND Maſter *Thomas Shelton*, on his Art of SHORT-WRITING.

Such is thy Art, that either thou alone
Compris'd the Iliads *in a Nut, or none;*
I've read this oft, yet ſcarſely did give credit,
(Except thy ſelfe) that ever one man did it:
Yet now it is no wonder, when I ſee
Thou writ'ſt whole volumes in Epitome:
And with ſuch ſpeed, that with thy nimbler pen,
Thou doſt anticipate the tongues of men:
So that if Plutarch *liv'd, he ſcarſe could tell*
To find thee in thy Art a Parallel.

Tho. Fancourt.
Cantab. Col. Pet.

To the Authour.

WHy ſhould I praiſe thy Art in writing, when
Thy Art and praiſe ſurmounts the praiſe of men?
For if thy way of writing had been ſhowne
To ages paſt, Printing *had ne're been knowne,*
Nor the Invention ſought or valued; when
The Preſſe *can ſcarcely over-run thy Pen.*
So that what honour's due unto the Quill,
Or glory unto thoſe that have the skill
In faire Orthography, *their titles ſtand*
As pages to attend upon thy hand.

Nath. Maſon, G.C.Coll.

To the Authour on his Exquiſite Art of SHORT-WRITING.

WHat! write as faſt as ſpeak? what man can do it?
What! hand as ſwift as tongue? perſwade me to it.
Unlikely tale! Tuſh, tuſh, it cannot bee,
May ſome man ſay, that hath not heard of thee.
This thou canſt doe, this (Shelton) *thou haſt done,*
Thy nimbler pen hath many tongues out-run.
Therefore, if any one of mee demand
What hand's the beſt, I ſay, thy running hand.
Herein the Proverb holds not, for thy haſt
Is advantagious, it doth make no waſt:
Nor doſt thou envy others this thy Art,
But willingly doſt it to all impart:
And 'tis not fit that ſuch a gemme ſhould reſt
Within the cabinet of a private breſt.
On praiſe of thy Short-writing, *I could long*
Inſiſt, but I therein ſhould doe thee wrong.
This only I will adde, whil'ſt ſome deſire
To praiſe thy skill, I rather will admire.

Steph. Jones,

Coll. D. J.

The letters of the Alphabet.

	a	∧
	b	ı
	c	⌈
	d	⌋
	e	ɘ
	f	⌉
	g	ᛋ
	h	<
	i	⌊
	k	⌒
	l	⌣
	m	\
	n	—
	o	⊂
	p	∽
	qu	q
	r	r
	ſ	ρ
	t	/
	v	∨
	w	⌊
	x	×
	y	y
	z	z

THE ART OF *Short-writing.*

CHAP. I.

Of the Letters of the Alphabet.

THe firſt thing to be learned in this Art, is the Alphabet of Letters, which are to be perfectly knowne according to the forme expreſſed in the copy.

In the writing of theſe Letters, each of them but *x* and *y* (which are not often uſed) are to be made at once, without removing the pen from the Paper. I make one character for *q* and *u*, becauſe they come alwayes together; whenſoever *q* is written, *u* immediately following it; as in *queen*, *quiet*, *quarter*, *&c.*

Theſe letters being ſo perfectly learned, that you can make and know any of them without looking on the copy, proceed to the next.

CHAP.

CHAP. II.

Of the double Conſonants.

THe double conſonants are the very letters of the Alphabet, joyned together (except the four laſt) and therefore the learning of them is no charge to memory, the letters being once learned.

In the making of theſe double conſonants you may obſerve, that ſtill the ſecond letter is joyned where you end the former: as for example, to write *bl*, your *b* alone is thus , *l* alone thus , when they are to be joyned, draw *l* from the foot of *b* thus , To write *br*, write *b* as before, and then draw *r* out of the foot of *b* thus . To write *cl*, *c* alone is thus , *l* thus : when you joyn them, draw *l* out of the foot of *c* thus : *cr* thus , and ſo of the reſt, as you may ſee in the copy of the double conſonants.

Double consonants

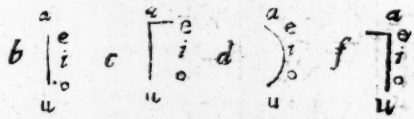
To begin		words.	To end.	
bl			ld	
br			lk	
cl			lm	
cr			ln	
dr			lp	
dw			ls	
fl			lst	
fr			lt	
gl			mp	
gr			nd	
kn			ng	
pl			nk	
pr			ns	
sc			nst	
sk			nt	
sl			rd	
sm			rk	
sn			rl	
sp			rm	
st			rn	
str			rp	
tr			rs	
tw			rst	
			rt	
			ch	
			sh	
			th	
			wh	

CHAP. III.

Of Vowells.

THe ſingle Vowels are *a*, *e*, *i*, *o*, *u*, which in this Art are never expreſſed by their proper characters, (unleſſe when a vowell beginneth a word, or elſe when two Vowels come together of which ſee Chap. 5.) but are underſtood by certaine places, aſſigned them about the other letters: as for example.

The places of the Vowels.



The Vowels are placed about any letter, as you ſee them ſtand about theſe.

The place of *a* is juſt over the head of the letter, thus, $\overset{a}{|}$

The place of *e* at the upper corner on the right hand, thus, $|^{e}$

The place of *i* againſt the middle of the letter on the right hand; thus, $|^{i}$

The place of *o* at the foote of the letter on the right hand; thus, $|_{o}$

The place of *u* juſt underneath the letter; thus, $\overset{|}{u}$

About

About the characters that are flat, or lye even with the line, as *p* and *n*, they are thus disposed;

The place of *a* is just over the middle of the letter; the place of *u* just against it under the letter; the other three *e*, *i*, and *o*, on the right side one under another.

About slope characters, as *m*, and *t*, they are placed thus,

The places about any of the rest are easily observed.

CHAP. IV.

Of the use of the Vowels, and their places.

WHen a word begins with a vowel, the character of the vowell must be expressed: as for example, to write *art*, the character of *a* must be written thus [∧]: the next letter *r*, being a consonant, must be

joyned to *a* thus [ʌ], and then *t* joyned to *r* thus [ʌ]. To write *on*, write *o* thus [c], and at the foot of it joyne *n* thus [⌐]. To write *eke*, write *e* thus [ɘ] and joyne *k* thus [ɘ], as in these,

in	⌐	*us*	ɪ	
are	ʌ	*ebb*	ɘ	
ark	ʌ	*odd*	ɔ	&c.

If two vowels come together in the beginning of a word, and must both of necessity be sounded, write down the character of the former vowell, and set the following consonant in the place of the latter vowell: as for example, To write *aid*, write the character of *a* thus [ʌ], the next vowell being *i*, set *d* in the roome of it thus [ʌ]. To write *eat*, write *e* thus [ɘ]: the next vowel being *a*, set *t* in the place of it thus [ɘ]: as in these,

aime	ʌ	*oare*	ʏ c	
aire	ʌ	*out*	ʕ	
eare	ɘ	*ease*	ɘ	&c.

When a word beginneth with a consonant, the vowell or Vowels following

ing are not expreſſed by their characters, but implyed by the places aſſigned them about the conſonant, and the next letter or letters following are ſet in the place of the foregoing vowell. As for inſtance, to write *ball*, write *b* thus [ ]; in the place of *a* write *l* diſ-joyned thus [ ]: To write *bel*, write *b* as before, and *l* diſjoyned in the place of *e* thus [ ]. To write *bill*, write *b* as before, and ſet *l* diſjoyned in the room of *i* thus [ ], *boll* thus [ ], *bull* thus [ ]: as in theſe,

bad		*nat*	
bed		*net*	
bid		*nit*	
bod		*not*	
bud		*nut*	

and the like.

If two conſonants or more come together, and no vowell between them, they muſt be joyned together without taking off the pen: as for example, to write *blame*, *bl* muſt be joyned thus [ ], then in the place of *a* write *m* thus [ ]. To write *break*, write *br* thus [ ], and in the place of *e* write *k* thus [ ].

As in these,

breadth		*speech*	
length		*whence*	
short		*France*	

&c.

Note that alway, when there cometh any vowel, the pen is to be taken off, and the letter after disjoyned, but till you come at a vowel, all the consonants that come together, must be joyned together.

When a word endeth with a vowell, that vowel is understood by a tittle made in the place of it: as to write *me*, write *m* thus [\ ], and a tittle in the place of *e* thus [◝]. To write *die*, write *d* thus [◞], and a tittle in the place of *i* thus [◝]: as in these,

say	
we	
cry	
goe	
due	

and the like.

If a word end with *y*, the character of *y* is not expressed but a tittle set in the place of *i*: as in these,

my	
why	
by	

and the like.

CHAP.

CHAP. V.

Of dipthongs.

FOr dipthongs, ſome aſſigne more places about characters then for ſingle vowels; which hath proved inconvenient in the writing, and bred much confuſion in the reading of what hath been ſo written, as they from their own experience have teſtifyed, it being indeed impoſſible exactly to obſerve twelve or fourteen ſeverall places about a ſmall character: for the avoyding of which inconvenience, I obſerve only the places for the ſingle vowels, and no more.

If it be demanded, how words ſhall be expreſſed wherein more vowels then one come together.

I anſwer, if two vowels come together in the beginning of a word, obſerve that rule, Chap. 4. If in the middle of a word, that is, after ſome other letters, obſerve theſe rules.

Firſt, Though two vowels come together, yet oft times one of them doth principally ſound the word, and then the other may be ſpared; as in theſe words.

In	*deare,*	leave out	*a*	and write	*dere.*
	heart,		*e*		*hart.*
	neither,		*i*		*nether.*
	people,		*o*		*peple.*
	guide,		*u*		*gide.*

Secondly, if two vowels come together, and must of necessity be both sounded, (as especially when the first vowell belongs to one syllable, and the latter to another) then write the character of the latter vowell in the place of the former ; as to write *lion*, write *l* thus [∪], in the place of the first vowell which is *i*, write the character of *o* thus [∪c], and then joyn *n* at the foot of *o* thus [∪c]. To write *poet*, write *p* thus [⌐], in the place of *o* write *e* thus [⌐ϑ], and joyn *t* thus [⌐ϑ] : as in these,

quiet	ϙϑ
sion	ρc
caos	⌐φ

and the like.

Or else make a tittle in the place of the former vowell, and write the consonant or consonants following in the latter vowels place ; as to write *riot*, write *r* thus [r], make a tittle in the first vowels place, which is *i*, thus [r],

and

and then in the place of the lattet vowell *e*, write *t* thus [⌐]. To write *Joel*, write *j* conſonant thus [⌐], a tittle in the place of *o* thus [⌐·], and *l* in the place of *e* thus [⌐]: as in theſe,

diall	⌐
giant	⌐
duell	⌐

and the like.

CHAP. VI.

Of J and V conſonants.

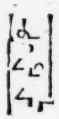
THe letters *j* and *v* are ſometimes vowels, ſometimes conſonants; the knowledge of which will not be unuſefull in this Art of writing; therefore thoſe that know it not, may take theſe directions.

J is a conſonant alway in the beginning of a word, when another vowell followeth next after it, and it is ſounded like *g* ſoft: as in theſe,

jarre	⌐
judge	⌐
jewel	⌐
Job	⌐

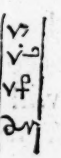
and the like.

Alſo in the middle of a word, if a vowell follow it in the ſame ſyllable: As in theſe,

prejudice, 
reject,
rejoyce,

and the like.

V is a conſonant when it cometh before another vowel in the ſame ſyllable, and is ſounded like *f*, but ſomewhat ſofter: as in theſe,

vertue, 
viall,
veſture,
deliver,

and the like.

When they be Conſonants, and are thus ſounded, they muſt be expreſſed by their proper characters, as the reſt of the conſonants, whether it be in the beginning, middle, or ending of words.

Prepo-

Prepositions for longe words.

Ab		Con			Pre		
ob		cor			pro		
ac		col			re		
ad		de			sub		
af		di			suff		
all		dis			sup		
am		fall			ser		
an		full			sur		
ap		for			sal		
op		im			sol		
as		liber			temp		
at		mes			trans		
circum		mis			vn		
com		per			vp		
		par			vt		

Terminations for longe words.

Able		ing			scrue		
ible		ler			sion		
ation		lent			tion		
ceiue		litie			socuer		
dure		mer			ternall		
fect		mar			ther		
ference		ment			tent		
fication		nes			ture		
fulnes		ous			ver		
iect		cent					
itude		sent					

CHAP. VII.

Of the marks for the beginning and ending of long words.

ALthough by the former rules any word may be written in this Art, and there is no neceſſity of learning more, (the reſt that follow only ſerving to ſhorten the former) yet to thoſe that deſire to be exact in this Art, the benefit of the rules that follow, will countervaile the pains of learning them; therefore in the next place) for the abbreviating of longer words, I have added characters for the beginnings and endings of ſuch as are moſt uſuall.

Theſe marks having little dependance upon the letters, are therefore to be learned perfectly, being of much uſe in writing.

In the uſing of them the ſame rules are to be obſerved as before in words of one ſyllable.

If a word begin with one of theſe markes, the character for it muſt be ſet down; if a conſonant come next it muſt be joyned to the mark, without taking off

off the pen, and then write the letter or letters following in the roome of the vowell. As for example, to write *condemne*, first write your mark for *con*, which is thus [⌐]; the next letter *d* being a consonant must be joyned to *con*, thus [⌐], and then in the vowels place, which is *e*, write *m* disjoyned thus [⌐]. To write *prefer*, your mark for *pre* is thus [⌐] joyn *f* thus [⌐], and in the place of *e* write *r* disjoyned thus [⌐], To write *submit*, your marke for *sub* write thus [⌐], joyn *m* to it thus [⌐]; and in the place of *i* write *t* dis-joyned thus [⌐]: as in these,

fortune	⌐	*remit*	⌐	
rebell	⌐	*proceed*	⌐	
contain	⌐	*translate*	⌐	&c.

If two of the marks make up a whole word, and no vowel come betweene them, they are both to be joyned together, as to write *reference*, write your mark for *re* which is thus [⌐], & then joyn *ference* thus [⌐]. To write *project* set down *pro* thus [⌐], and joyne the marke for *ject* thus [⌐].

As

As in theſe,

former
perceive
circumference and the like.

If you have a mark for the ending of a word, and not to begin it, you muſt begin it with the letters of the Alphabet: as for example to write *nature*, write *n* thus [–], and then *ture* being a mark to end it, muſt be ſet in the place of *a* thus [±]. To write *brother*, joyn *br* thus [⊦], and ſet the mark for *ther* in the place of *o* thus [⊦–]: as in theſe;

nation *pliable*
never *difference* &c.

If you have a mark to begin a word, and no mark to end it, it muſt be ended with the letters of the Alphabet; as to write *permit*, write the marke for *per* thus [⌀], joyn *m* to it thus [⌀], and write *t* disjoyned in the place of *i* thus [⌀]. To write *ſuffer*, write your mark for *ſuff* thus [∝], then ſet *r* in the place of *e* disjoyned thus [∝].

If a vowel come next after a mark or conſonant to begin a word, the letter or mark following the vowel muſt be

ſet

ſet disjoyned in the roome of the vowel as in theſe,

courage		
ſupport		
potent		
lament		and the like.

CHAP. VIII.

Directions for making the foreſaid marks, and placing the vowels in long words.

IN making your characters, begin, them ſo that you take not off the pen unleſſe it be in thoſe that cannot otherwiſe be made.

Secondly, the moſt of them are ſo framed, that you may end them toward the right hand, that ſo with more convenience the next letter may be joyned if it be to be joyned.

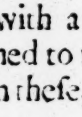
Thirdly, the next conſonant or mark is to be joyned where you laſt took off the pen from the former.

The vowels in long words are to be placed about the laſt letter, if it be a word that goeth forward in the line: as to

to write *contemn*, write *con* thus [ ], joyn *t* thus [ ], and then ſet *m* diſjoyned in the place of *e* againſt *t* thus [ ], not againſt *con* thus [ ]. To write *diſdain*, write *diſ* thus [ ], joyne *d* thus [ ], and then ſet *n* in the vowels place againſt *d* thus [ ], not againſt *diſ* thus [ ].

Thoſe markes for ending of words that begin with a vowell, are commonly to be joyned to the former marke or letter: as in theſe,

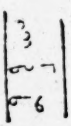
durable *nation* *bring*



and ſuch like.

Unleſſe there come another Vowell before them, and then the marke is to be ſet diſjoyned in the place of the former vowel: as in theſe;

doing *pliable* *pious*



and ſuch like.

The character for *s* after ſome letters in the ends of words cannot conveniently be joyned; therefore in ſtead of it write

write a tittle behind the whole word: as in theſe,

ſayings	·ꝑ³
ſervants	·ꝑ⁷
conſerves	·ꝓ
pirates	·ꝓ́

CHAP. IX.

Of characters that reſemble others.

THe ſame character ſometime ſtandeth for two things: as for example, there is the ſame for

ture	and	*Chriſt*	+
ternall		*which*	⊖
meſſ		*what*	∞

which is no hinderance (but a help) in the learning this Art, conſidering how eaſily they may be differenced. When any of theſe marks ſtand alone by themſelves, they are for whole words: when they are joyned with other markes or letters they are but a part; as for example, this marke [⊖] when it is written alone, ſtandeth for *which*; when it is joyned with other letters, it is *ternall*, a

part

part of a word; and ſo of the reſt: and by remembring the one, the other is eaſily called to minde.

CHAP. X.

Whether marks for beginnings may be uſed to end words, and contrary.

THE markes for beginnings of words may be uſed for endings, and the endings for beginnings (when they be ſhorter then the letters of the Alphabet) without any inconvenience: as in theſe,

mercy		*ſentence*	
former		*conſent*	
aſſume		*durable*	
Meſſias		*indure*	

where you may obſerve, the mark for the beginning of the former word is the ending of the next.

CHAP.

CHAP. XI.

Examples of words written with the marks: with marks for the names of the books of the Bible.

THe greateſt difficulty that ſome (who have only the helpe of the book) have found in attaining this Art, is about the uſing the forefaid markes in the writing of words: to helpe ſuch, I have in this Edition added this table of words, compoſed of thoſe marks, wherein for the moſt part there are two words with each mark; the former having a conſonant following the Prepoſition, the latter a vowel.

Theſe words are not to be learned without book, (many of them being afterwards ſhorter expreſſed in the Table) but are only examples to direct the learner how to write other words by them.

I have alſo added in this book, marks for the names of the books of the Old and New Teſtament: the moſt of them are drawn from the letters; and therefore the learning of them is little charge to the memory.

Markes for the Names of the bookes of the old and New Testament.

Genesis		Jeremiah		John	
Exodus		Lamentati:		Actes	
Leuiticus		Ezekiel		Romanes	
Numbers		Daniel		Corinthians	
Deuteron:		Hosea		Galatians	
Joshua		Joel		Ephesians	
Judges		Amos		Philippians	
Ruth		Obadiah		Colossians	
Samuel		Jonah		Thessaloniã:	
Kings		Micah		Timotheus	
Chroniles		Nahum		Titus	
Ezra		Habak:		Philemon	
Nehemiah		Zephaniah		Hebrewes	
Ester		Haggai		James	
Job		Zechariah		Peter	
Psalmes		Malachi,		Jude	
Prouerbes				Reuelation	
Ecclesiastes		Matthew			
Canticles		Marke			
Isaiah		Luke			

Examples of words written with each of the former markes

Abstaine		Atlas		Imoderate	
Abolish		Atturney		Libertine	
Obligation		Circumuent		Liberall	
Obedient		Composition		Messenger	
Acclamation		Comendation		Mistake	
Accuse		Condemne		Misserie	
Admitt		Connex		Pardon	
Addition		Cormorant		Paradice	
Affirme		Courage		Pretend	
Affright		Colchester		Preexistent	
Almightie		Colledge		Prophesie	
Allow		Demerit		Proud	
Amber		Deifie		Rebell	
Amiable		Diuert		Reallitie	
Anger		Dialogue		Sublime	
Annotation		Distance		Subborne	
Approach		Dissemble		Suffrage	
Appoint		Fulgentius		Sufficient	
Oppress		Fuller		Supplie	
Opposition		Forbeare		Support	
Aspiration		Fortaine		Surmise	
Assume		Imputation		Surrender	

Examples of words written with each of the former markes

Permission		Conceiue		Prouencels	
Peregrine		Felicitie		Mernalous	
Sermon		Aduersitie		Pious	
Seraphin		Indure		Consent	
Salmon		Defect		Innocent	
Salute		Circumference		Reserue	
Temptatio-		Mortification		Mantion	
Temporall		Willfulnes		Comision	
Translate		Joyfulnes		Whensoeuer	
Transact		Subiect		Whosoeuer	
Vpright		Institute		Father	
Vppon		Calling		Murther	
Vntill		Doing		Content	
Vniforme		Templer		Impotent	
Vttmost		Quarreller		Departure	
Vtterance		Relent		Future	
		Excelent		Moreouer	
Durcable		Informer		Euer	
Pliable		Grammer			
Horrible		Installment			
Vocation		Parliament			
Scituation		Aptness			

Chap. XII.

Of writing 3, or 4. words in one.

Sometimes three or four words or more, may be joyned together as one word, (as in the 15. Chapter following is declared,) especially if the word begin with a vowel: as in these,

as it is in use
this is of all other
which is as if it

Or else when the former word endeth with a vowel: as in these,

do so too
do no more so
so he may die and the like.

To make many marks for whole sentences is needlesse; because by the rules of this Art, any thing may be written word for word, as fast as it shall be treatably spoken.

And it is indeed impossible to use them exactly, because sometimes the speaker varying a word or two in the sentence, the mark is either of no use, or else the sentence must be rendred in other words then it was spoken, which is a wrong to the speaker: therefore I have only abreviated a few, which commonly

monly are ſpoken in the very words as I have ſet them down: as for example, in theſe following ſentences,

The Church of God

The people of God

The kingdome of God

The kingdome of Chriſt

The kingdome of heaven

The kingdome of Satan

The joyes of heaven

The torments of hell

That is to ſay

As if he ſhould ſay

As if it were

The power of God

The truth of God

The mercy of God

The wiſdome of God

The glory of God

The honour of God

The juſtice of God

The word of God

The works of God

The love of God

The feare of God

Many other like might be added, but theſe I think ſufficient to direct the diſcreet learner, who may adde more if he ſee them uſefull.

Chap. XIII.

Of the uſe of poynts in this Art.

Although to thoſe that have attained any perfection in this Art, there is no great uſe of poynting; yet for the help of new beginners, I have added this direction.

At the end of a perfect ſentence, the ordinary period may be uſed, which is this (.) but becauſe it hath ſome reſemblance with another word, leave the ſpace of a word before and after it, thus . or elſe ſet it a little lower then the line, thus .

The Interrogative poynt may be uſed in the common form, thus ? Parentheſis likewiſe as it is uſually expreſſed with two ſemicircles, thus ( ) For other poynts of leſſe uſe, as Comma, Colon, &c. they may wholly be ſpared.

Thoſe that deſire to write the New Teſtament, or Bible, for the diſtinction of the

the verſes, at each verſe end they may ſet this mark ∴.

CHAP. XIIII.
Of the Table.

THough any word in any language may be written by the former rules, yet (to omit nothing that may tend to the ſpeedy attaining of this Art) I have added a ſhort Table of words, ſo frequent in uſe, that almoſt in any ordinary ſentence the greater part of the words are written by this table, without removing the pen from the paper in any one word.

The moſt part of theſe words are little charge to memory, being made out of the letters of the Alphabet.

Thoſe that think the abbreviating long words by marks to be an helpe to this Art, are of another mind. I thinke it needleſſe, for

Firſt, any long word may be expreſſed by the former rules.

Secondly, marks for words ſo ſeldome in uſe are oft times forgotten, before there be occaſion to make uſe of them, whereas many of theſe are written in every ſentence.

Thirdly,

Thirdly, as ſuch words are longer in writing, ſo are they alſo in ſpeaking.

Laſtly, in many long words ſome part may be omitted, and yet no hindrance to the reading of it, as in the following Chapter.

In this book at the requeſt of ſome (who have found it uſefull) I have drawn the Table into ſenſe as neer as I could, keeping to the Alphabeticall way, that it may take the better impreſſion in the memory of the learner. The words that follow orderly in the Table are, thoſe that have the marks ſet againſt them; the other words that ſtand forward in a ſmaller character, are added onely to make ſenſe of the other, and have marks alſo in their place.

CHAP.

Acknowledg
Aduantage
Afflictions by
Away
Anger with
And
Adulterie
Admonish
Argumentz by
Against
Account the
After
Abundance for
Actions of
As when
Appeare we shall
Amonge
Apostle
Angells and

B

Behold
By
Baptisme
Blest men are
Because

Begin they
Beleiue to
Be
Behind not
Brutt-beastz
But
Bountie let
Benefitts and
Betweene be
Brethren.

C

Cause
Children
Come to
Christs to
Church
Congregation and
Care with
Conscience and
Christians
Consider
Couenant their
Concerning and
Conuersation their
Charitie they vse

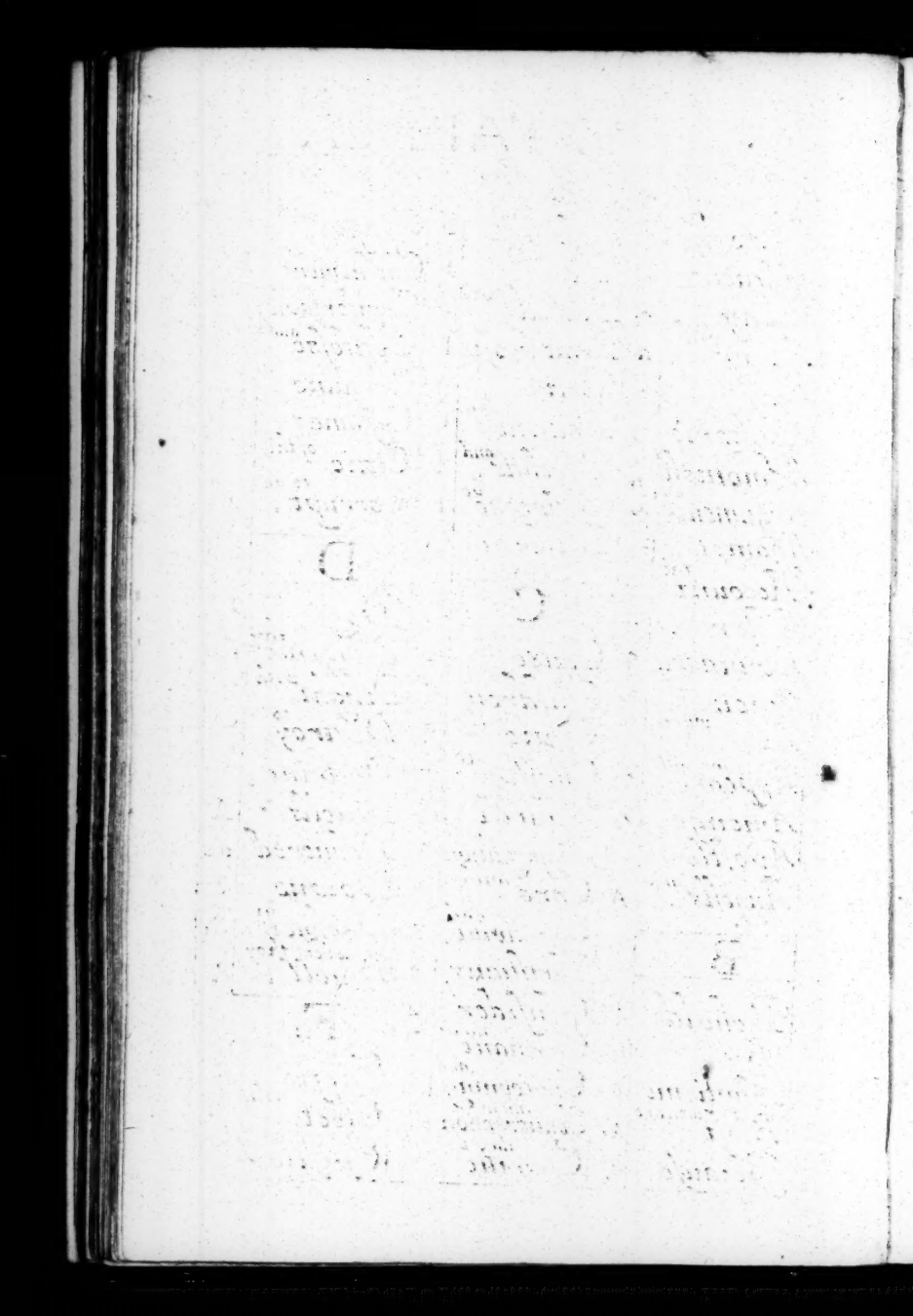
Call and
Crosse the
Chastisment and
Comfortable
Confesse and
Certaine
Customes
Cittie of the
Corrupt to be

D

Doe
Dilligence thy
Delight with
Destroy to
Doctrine
Diuells of
Deliuered
Downe
Darknes in
Dwell where they

E

Edefie
Elect the
Epistle by



THE TABLE.

Example and
Enemies for
Enter
Effect and
Euill
Euen
Egept to
End and the
Earth. of the

F

Follow
Faith
From
Foundation the
Forgiue
Forbeare and
Fulfilled be
Feare with
Feast and
Flesh not y
Fast. but

G

Giue
God

Great
Glorie
Grace for
Gospell and y
Good to the
Godly and
Generation
Generall. in

H

He
Hath that
Holie A
Humble
Heart
His
Hope
Helpe and
Heauen is in
Holighost and the
How yet
Hands doe the
Hipocrites of
Heretickes and
Hurt
Him

Houſe and his
Hold
Heare.

I

If
Instruments men be
Instruct to
Ignorant the
Iniquitie from
It
Increase will
Inward
Joy
Jesus for
Judg. is

K

Keeye
Kingdom in the
Know
King. thy

L.

Let
Loue men

THE TABLE.

Law the
Lord of the
Life and their
Like is
Longe to be
Land in the .

M

Meditate
Mind in
Man
Made thou art
Mortall
Magestrates
Ministers and
Must
More haue
Mercie
Multitude on the .

N

Neuertheless
Neighbours
Neglect
Necessitie the

Number of a
Nothing that liue
Notwithstanding
Name of
Not them
Now .

O

Oh
Order the
Of
Our
Omnipotent
Obscruable is
Ouer
Outward things
Or
Other .

P

People
Passe
Praie to
Principall ma
Publigue

Particuler
Place
Protection for
Prouision and
Prouc and
Paticnce their
Purpose to .

Q

Qualifie
Question the
Quantitie with the
Quarter of a .

R

Remember
Readie be
Repent to
Righteous the
Regard that
Religion
Reioyce
Reward and haue
Reprobates but
Reproofe .

THE TABLE.

S

Stand
Saluation for
Soule of
Spirit and
See
Selfe to thy
Small for
Secret
Sinnes
Self-loue of
Shall
Seeme
So
Strong
Send they
Seuerall for
Sacrifice.
Scripture

T

Those
That
Thinke
To not

Turne
Truth to the
Time in
Torment
Themselues
Though
Thou
Thought
This
Thus and
Then
There and
Tell yet
These
Them and
They
Tart shall
Thy of
Trouble.

V

Vp
Voice with thy
Vouchsafe and
Vs
Vnderstand to

Verse. the

W

We
Were
Wise
With
Whom
What in
Where
Why and
When
Wicked the
World
Would
Walk
Words with
Which
Worke
Was
Will
Worshiy.

Y

Yet
You
Your want

Z

Zeale.

CHAP. XV.

Generall rules of abbreviation observable in the use of this Art.

THe principall end of the Art of *Short-writing* being to write much in a little time and room, it is not needfull in every word to expresse every letter, but only so many as may serve to sound the word; the rest may be left out as superfluous: as for example, in these words following:

a	may be left out in	*feare, deare, heaven,*
b		*debt, lamb, tombe,*
c		*science, Scipio, acquit,*
d		*judge, badge, wedge,*
e		*enter, end, else,*
g		*strength, length.*
h		*ghost, inherit, Christ,*
i		*fruit, guide, plaine.*
k		*acknowledge, blacke,*
l		*palme, half, psalme,*
n		*condemne, solemne,*
o		*double, deacon, beacon,*
p		*p'altery, psalme, empty,*
s		*ste. paganisme, baptisme,*
t		*elect, reiect, act,*
u		*plague, league, tongue,*
w		*write, sorrow, know,*
y		*obey, say, nay.*

and the like.

2 Sometimes two letters or more may be left out, and yet the word sufficiently

ciently founded: as for example,

ch, *gh*, *ugh*, *ou*	may be left out in	*schisme*, *might*, *naught*, *through*, *burrough*, *labour*, *neighbour*,

and the like:

3. Sometimes a whole syllable may be spared in a word: as for example,

For *vehement*, *Abraham*, *victuall*,	write	*vement*, *Abram*, *vittell*, &c.

4. In the end of some long words, two or three syllables may be omitted without hindrance to the reading of them: for example, for

incomprehensible, *abominable*, *transubstantiation*,	write	*incompr.* *abomin.* *transubst.*

5. Sometimes the letters that are ordinarily used in the writing of words, may be changed for others of like sound, that are written shorter: as for example,

F is sounded like *ph*, and may be written instead of them; as in these words,

for *physick*, *Pharisee*, *philosophy*,	write	*fisick*, *Farisee*, *filosofy*, &c.

F is likewiſe ſounded in the end of words like *ugh*, and may be written for them: as,

for { *enough*, *cough*, *rough*, } write { *enuf*, *cof*, *ruf*, &c.

K may be written for *ch*, when they have a ſound: as,

for { *patriarch*, *melancholy*, *choler*, } write { *patriark*, *melankoly*, *koler*, &c.

X hath the ſound of diverſe of the double conſonants, and may be uſed in their ſtead: as for example, it is ſounded like

cc, *cts*, *cks* } in { *accept*, *accident*: *acts*, *effects*: *ſtocks*, *ſtocks*:

for which write { *axept*, *axident*, *ax*, *effex*, *ſtox*, *ſtox*, &c.

And generally when *ſ* cometh after *k*, they together have the ſound of *x*, and *x* is to be written for them.

6 The letter *e* may be left out in many words, ſometimes in the beginning, ſometimes in the middle, ſometimes in the end of words.

In

In the beginning it may be ſpared, when the ſound of it is drowned in the ſound of the next letter following, as it is alway before *x*: as,

for	*externall,*	write	*xternall,*	
	extent,		*xtent,*	
	extract,		*xtract,*	&c.

Alſo when it comes before *m*: as,

for	*emphaſis,*	write	*mphaſis,*	
	empty,		*mpty,*	
	embrio,		*mbrio,*	&c.

Or before *n*: as,

for	*enſigne,*	write	*nſign,*	
	enter,		*nter,*	
	end,		*nd,*	&c.

And in many words before *ſ*. as,

for	*eſcape,*	write	*ſcape,*	
	eſtabliſh,		*ſtabliſh,*	
	eſtate,		*ſtate,*	&c.

Sometimes in the middle of a word *e* may be left out, when the ſound of it is in the next letter: as,

for	*alteration,*	write	*altration,*	
	liberall,		*librall,*	
	contemn,		*contmn,*	
	flatter,		*flattr,*	&c.

E in the end of a word may be left

F is likewiſe ſounded in the end of words like *ugh*, and may be written for them: as,

for { *enough*, *cough*, *rough*, } write { *enuf*, *cof*, *ruf*, } &c.

K may be written for *ch*, when they have a ſound: as,

for { *patriarch*, *melancholy*, *choler*, } write { *patriark*, *melankoly*, *koler*, } &c.

X hath the ſound of diverſe of the double conſonants, and may be uſed in their ſtead: as for example, it is ſounded like

cc, *cts*, *cks* } in { *accept*, *accident*: *acts*, *effects*: *flocks*, *ſtocks*:

for which write { *axept*, *axident*, *ax*, *effex*, *flox*, *ſtox*, } &c.

And generally when *ſ* cometh after *k*, they together have the ſound of *x*, and *x* is to be written for them.

6 The letter *e* may be left out in many words, ſometimes in the beginning, ſometimes in the middle, ſometimes in the end of words.

In

In the beginning it may be ſpared, when the ſound of it is drowned in the ſound of the next letter following, as it is alway before *x* : as,

for *externall, extent, extract,* write *xternall, xtent, xtract,* &c.

Alſo when it comes before *m* : as,

for *emphaſis, empty, embrio,* write *mphaſis, mpty, mbrio,* &c.

Or before *n* : as,

for *enſigne, enter, end,* write *nſign, nter, nd,* &c.

And in many words before *ſ*. as,

for *eſcape, eſtabliſh, eſtate,* write *ſcape, ſtabliſh, ſtate,* &c.

Sometimes in the middle of a word *e* may be left out, when the ſound of it is in the next letter : as,

for *alteration, liberall, contemn, flatter,* write *alteration, liberall, contmn, flattr,* &c.

E in the end of a word may be left

out, when it cometh after *l*: as,

for { *eagle*, *title*, *double*, } write { *eagl*, *titl*, *doubl*, &c.

And always, when it serveth only to produce the former vowell in the same syllable, it may be left out: as,

for { *were*, *name*, *those*, *die*, } write { *wer*, *nam*, *thos*, *di*, &c.

7. When a consonant is doubled in a word, one of them may be spared: as for *bb*, *ff*, *ll*, write *b*, *f*, *l*: as,

for { *rabble*, *affirm*, *collect*, } write { *rable*, *afirm*, *colect*. &c.

8. Sometimes in this Art, three or four words may be joyned together as one word; of which see more, Chap. 12.

9. Lastly, in writing some sentences whole words may be omitted, which yet in the reading must be implyed, especially in common known sentences: as, for

The feare of the Lord is the beginning of wisdome, may

may be written.

The fear of the Lord beginning wiſdom.

For, *In the fulneſſe of time God ſent his Son, &c.*

may be written,

In fullneſſe time God ſent Son, &c.

They are not a few that have found benefit by this direction. Thoſe that will make uſe of it, muſt have diſcretion to know what words may be ſpared in writing, and yet muſt be implyed in the reading: for if any principall word be left out whereby the ſenſe is maimed in ſtead of a helpe, it will prove an hinderance.

Againe, it is only to be uſed when one is not able otherwiſe to write word for word after the ſpeaker.

FINIS.

Printed at *London* for *M. Simmons*, dwelling next doore to the Golden Lion in Alderſgate ſtreet.

The Lordes prayer

The Articles of the Creed

The ten Commandements

London Printed for Samuel Cartwright and are to be Soulde at the hand and Bible in duck-Lane, 1647